

SYDNEY
SYMPHONY
ORCHESTRA

Saint-Saëns' Organ Symphony

SUSAN GRAHAM SINGS
SONGS OF THE AUVERGNE

18 & 19 JULY

SYDNEY OPERA HOUSE




sydney symphony
orchestra
David Robertson
The Lowy Chair of
Chief Conductor and Artistic Director


Emirates
Principal Partner



David Robertson conducts Britten's Peter Grimes

OPERA IN CONCERT

BRITTEN Peter Grimes

David Robertson conductor

Cast includes:

Stuart Skelton Peter Grimes • Nicole Car Ellen Orford
Alan Held Captain Balstrode • Sydney Philharmonia Choirs

Thu 25 Jul, 7pm
Sat 27 Jul, 7pm
Sydney Opera House

KEYS TO THE CITY FESTIVAL | SUPPORTED BY



Kirill Gerstein in Recital

Program includes works by:
LISZT, BEETHOVEN, JANÁČEK, ADÈS,
DEBUSSY, KOMITAS and RAVEL

Kirill Gerstein piano

Mon 5 Aug, 7pm
City Recital Hall



Kirill Gerstein performs Grieg

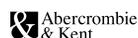
SIBELIUS En Saga
GRIEG Piano Concerto in A minor
BERLIOZ Symphonie fantastique

David Robertson conductor

Kirill Gerstein piano

Abercrombie & Kent
Masters Series
Wed 7 Aug, 8pm
Fri 9 Aug, 8pm
Sat 10 Aug, 8pm

Sydney Town Hall



Kirill Gerstein performs Ravel and Gershwin

RAVEL Le Tombeau de Couperin
RAVEL Piano Concerto for the left hand
GERSHWIN Piano Concerto in F

David Robertson conductor • Kirill Gerstein piano

Thu 8 Aug, 1.30pm
Sydney Town Hall



Berlioz's Symphonie Fantastique

SIBELIUS En Saga
BERLIOZ Symphonie fantastique

David Robertson conductor

Fri 9 Aug, 11am
Sydney Town Hall



Mozart's Symphony No.29

MOZART Sinfonia concertante in E flat
for four winds, K297b
MOZART Symphony No.29

Andrew Haveron conductor • David Papp oboe
Francesco Celata clarinet • Euan Harvey horn
Fiona McNamara bassoon

Mozart in the City
Thu 15 Aug, 7pm
City Recital Hall
Tea & Symphony
Fri 16 Aug, 11am
Sydney Opera House



Star Wars: Return of the Jedi in Concert

Luke Skywalker heads a mission to rescue Han Solo
from the clutches of Jabba the Hutt and faces
Darth Vader one last time, with John William's
iconic score played live to film. *Classified PG.*

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Sydney Symphony Presents
Thu 15 Aug, 8pm
Fri 16 Aug, 8pm
Sat 17 Aug, 2pm
Sat 17 Aug, 8pm
Sydney Opera House



Schubert, Liszt and Ledger

SIMONE YOUNG'S VISIONS OF VIENNA

LEDGER Two Memorials
(for Anton Webern and John Lennon)
SCHUBERT arr. Liszt Wanderer Fantasy
LISZT Dante Symphony

Simone Young conductor
Louis Lortie piano • Cantillation

Meet the Music
Wed 21 Aug, 6.30pm
Sydney Opera House



WELCOME



Principal Partner

Welcome to a sensational evening with French favourites, the Concert Hall's Grand Organ and vivid images of the Auvergne.

In this Emirates Metro Series concert, we are delighted to feature opera star Susan Graham, renowned for her insightful performance of French vocal music. Saint-Saëns' 'Organ' Symphony will showcase this impressive instrument as it reverberates throughout the Concert Hall.

The Sydney Opera House Grand Organ is believed to be the world's largest mechanical tracker-action pipe organ. It has 10,244 pipes and weighs 37.5 tonnes; an Emirates A380 has over 4 million parts and weighs 510-575 tonnes!

With over 155 destinations in 85 countries and territories in its global route network, Emirates flies to over 40 European destinations. This month, we launch our new route to Porto; a great cultural destination and artistic hub.

We like to say that, at Emirates, we conduct ourselves much like an orchestra, bringing together pilots, cabin crew and support teams from around the world to ensure you have a seamless experience every time you fly with us. From world-class aircrafts to award-winning inflight entertainment, and gourmet meals prepared by leading chefs, we do whatever is in our hands to help you fly better.

This year marks the 17th anniversary of our fruitful collaboration with the Sydney Symphony Orchestra as its Principal Partner. On that note, it is my pleasure to welcome you to this Emirates Metro Series concert, Saint-Saëns' Organ Symphony.



A handwritten signature in black ink, appearing to read "Barry Brown".

Barry Brown

Emirates' Divisional Vice President
for Australasia



**sydney symphony
orchestra**

David Robertson
The Lowy Chair of Chief Conductor
and Artistic Director

THURSDAY AFTERNOON SYMPHONY
THURSDAY 18 JULY, 1.30PM
EMIRATES METRO SERIES
FRIDAY 19 JULY, 8PM
.....
SYDNEY OPERA HOUSE CONCERT HALL

Saint-Saëns' Organ Symphony

Susan Graham sings Songs of the Auvergne

David Robertson *conductor*
Susan Graham *mezzo-soprano*
Joseph Nolan *organ*

EMMANUEL CHABRIER (1841–1894)
España – Rhapsody

JOSEPH CANTELOUBE (1879–1957)
Songs of the Auvergne

Baïlèro [Series 1, no. 2]

La delaïssádo [Series 2, no. 4]

Chut, chut [Series 4, no. 4]

Lou coucut [Series 4, no. 6]

Uno jionto postouro [Series 5, no. 5]

Malurous quo uno fenno [Series 3, no. 5]

Brezairola [Series 3, no. 4]

INTERVAL

CAMILLE SAINT-SAËNS (1835–1921)
Symphony No.3 in C minor, Op.78 ('Organ' Symphony)

Adagio – Allegro moderato – Poco adagio

Allegro moderato – Presto – Maestoso – Allegro

Pre-concert talk by Alastair McKean in
the Northern Foyer, 45 minutes before
the performance.

.....
Estimated durations: 8 minutes,
25 minutes, 20 minute interval,
36 minutes.
.....

The concert will conclude at
approximately 3.10pm (Thursday)
and 9.40pm (Friday).

■■■■■■■■■■
Cover image: David Robertson
(Photo by Keith Saunders)



Principal Partner



David Robertson *conductor*

THE LOWY CHAIR OF CHIEF CONDUCTOR AND ARTISTIC DIRECTOR

David Robertson – conductor, artist, thinker, and American musical visionary – occupies some of the most prominent platforms on the international music scene. A highly sought-after podium figure in the worlds of opera, orchestral music, and new music, Robertson is celebrated worldwide as a champion of contemporary composers, an ingenious and adventurous programmer, and a masterful communicator whose passionate advocacy for the art form is widely recognised.

Following the autumn 2018 European tour with the Sydney Symphony Orchestra, Robertson kicks off his valedictory 2019 season as its Chief Conductor and Artistic Director. In the 2018-19 season, Robertson returns to the Royal Concertgebouw Orchestra, BBC Symphony Orchestra, Symphonieorchester des Bayerischen Rundfunks, and Czech Philharmonic. He continues rich collaboration with the New York Philharmonic, and conducts the Toronto and Montreal Symphony Orchestras, Cincinnati and Dallas Symphony Orchestras, and the Juilliard Orchestra, where he begins his tenure as Director of Conducting Studies, Distinguished Visiting Professor.

Robertson recently completed his transformative 13-year tenure as Music Director of the St. Louis Symphony Orchestra, where he solidified its status as among the nation's most enduring and innovative, established fruitful relationships with a spectrum of artists, and garnered a 2014 Grammy Award for the Nonesuch release of John Adams' *City Noir*.

Robertson has served in artistic leadership positions at the Orchestre National de Lyon, and, as a protégé of Pierre Boulez, the Ensemble InterContemporain; as Principal Guest at the BBC Symphony Orchestra; and as a Perspectives Artist at Carnegie Hall, where he has conducted numerous orchestras. He appears regularly with the Royal Concertgebouw Orchestra, Czech Philharmonic, Bayerischer Rundfunk, and other major European orchestras and festivals.

In spring 2018, Robertson built upon his deep relationship with The Metropolitan Opera, conducting the premiere of Phelim McDermott's celebrated *Così fan tutte*. Since his 1996 debut, *The Makropulos Case*, he has conducted a breathtaking range of projects, including the Met premiere of John Adams' *The Death of Klinghoffer* (2014); the 2016 revival of Janáček's *Jenůfa*; and many favourites. Robertson has frequent projects at the world's most prestigious opera houses, including La Scala, Théâtre du Châtelet, San Francisco and Santa Fe Operas.

Robertson is the recipient of numerous musical and artistic awards, and in 2010 was made a Chevalier de l'Ordre des Arts et des Lettres by the Government of France. He is devoted to supporting young musicians and has worked with students at festivals ranging from Aspen to Tanglewood to Lucerne.

The position of Chief Conductor and Artistic Director is also supported by Principal Partner Emirates.



Susan Graham

mezzo-soprano

Texas-raised, Susan Graham made her international début at Covent Garden in 1994, playing Massenet's *Chérubin*. Her repertoire covers four centuries from Monteverdi's *Coronation of Poppea* to world premieres at the Metropolitan Opera in works such as John Harbison's *The Great Gatsby* and Tobias Picker's *An American Tragedy*. She created the role of Sister Helen Prejean in the world premiere of Jake Heggie's *Dead Man Walking* at San Francisco Opera in 2000. Susan Graham is a noted exponent of French repertoire and of songs by contemporary American composers. Her Charles Ives recital CD is a Grammy Award winner while the breadth of her repertoire can be gauged from the tracklist of works by composers ranging from Purcell to Sondheim on her recital CD, *Virgins, Vixens and Viragos*. She appears on the DVD of William Kentridge's production of Alban Berg's *Lulu*, conducted by Lothar Koenigs.

Susan Graham has appeared regularly with orchestras such as the Boston Symphony, London

Symphony and Orchestre de Paris, and at venues ranging from Paris' Théâtre du Châtelet to Santa Fe Opera. She has performed with companies such as the Lyric Opera of Chicago, Paris Opera, La Scala, Bavarian State Opera, Vienna State Opera and the Salzburg Festival.

Recent highlights have been Berlioz's *Nuits d'été* with the Houston Symphony and the Witch in Humperdinck's *Hansel and Gretel* with Los Angeles Opera, as well as the Class of 2019 commencement address and receipt of an honorary doctorate at her alma mater, Texas Tech University and appearing in the centennial concert of the Manhattan School of Music where she also studied.

Susan Graham is a recipient of the French 'Chevalier de la Légion d'Honneur'. She sang at George W. Bush's second inauguration, and Senator Edward Kennedy's funeral mass in 2009. She most recently appeared with the Sydney Symphony Orchestra in 2017.



Joseph Nolan

organ

British-Australian organist Joseph Nolan has been hailed by ABC Classic as ‘an extraordinary musician’, by BBC Radio 3 Record Review for ‘his miraculous playing’, by Limelight Magazine as ‘a Colossus’ and by Gramophone for his ‘towering technique, vivid virtuosity and inspired interpretive insight’.

Twice nominated for Artist of the Year in 2016 and 2018, Limelight Magazine has also awarded Joseph its coveted ‘Recording of the Month’ for his ninth disc for Signum Records from St Etienne du Mont, Paris, the church and organ of Maurice Duruflé. This is the first time in the history of the magazine that an organ disc has been awarded this distinction.

Joseph enjoys widespread international acclaim as a recording artist for Signum Records for whom he has recorded the complete organ works of Widor on France’s most revered organs. These discs have received innumerable five star reviews and awards in Gramophone, BBC Music Magazine, Limelight and Musicweb International.

A scholarship student of the legendary organist Marie Claire Alain in Paris, Joseph was then appointed to Her Majesty’s Chapels Royal, St James’ Palace in 2004. Joseph performed on numerous occasions at Buckingham Palace, most notably giving the opening concert of the refurbished Grand Ballroom organ to a distinguished audience.

Joseph has played in concerts across the globe and made his solo debut at Sydney Opera House in the 2017 Sydney Symphony Orchestra Season to great critical acclaim. Nolan has also performed as a concerto soloist with the Malaysian Symphony Orchestra at Petronas Concert Hall, Kuala Lumpur, and with the West Australian Symphony Orchestra at Perth Concert Hall.

Nolan was invited to take up the position of Organist and Master of Music at St George’s Cathedral, Perth, Western Australia in 2008. Under Joseph’s leadership the Cathedral music programme has been described as ‘elite’ and ‘world-class’ in The Australian and The West Australian newspapers.

Joseph Nolan was made a Chevalier l’ordre des arts et des Lettres by the French Government for services to French music in 2016 and became an Honorary Fellow of the University of Western Australia in 2013. The University awarded Joseph its prestigious higher doctorate, the Doctor of Letters, in 2018.

Joseph will be returning to the famous church of La Madeleine, Paris, to record the complete organ works of Charles-Valentin Alkan for Signum Records in June 2020.

ABOUT THE MUSIC

Emmanuel Chabrier (1841–1894)

España – Rhapsody

At first a lawyer, Chabrier studied piano and harmony privately and resigned from legal work in 1880, becoming an administrator and composer with a natural gift for melodic invention, genial humour and modal harmonies.

In 1882 he returned from a Spanish holiday with musical souvenirs, including flamenco rhythms and traditional folk melodies which would colour his compositional style thereafter. Such influences inspired and informed his popular rhapsody on Spanish tunes, *España*. He is regarded as the founder of the vogue for Hispanic-flavoured compositions by French composers: notably Ravel's *Rapsodie espagnole* and Debussy's *Iberia*.

Writing from Spain to a friend, he confidently declared that, 'my rhythms, my tunes will arouse the audience to a feverish pitch of excitement; everyone will embrace his neighbour madly – and you too will be obliged to hug Dancla [the leader of the orchestra] in your arms, so voluptuous will be my melodies!'

The first performance of *España* in November 1883 established Chabrier's status as a professional composer, rather than – as he had been seen to that point – a gifted amateur. The audience and critics alike were excited by *España*'s vitality, wit and brilliant orchestration. Although they are not reported to have hugged each other madly as Chabrier predicted, they did call for an encore, and the work had to be repeated on various occasions later in the season.

ADAPTED FROM A NOTE JILLIAN HARDING © 1996

España requires an orchestra of 3 flutes (one doubling piccolo), pairs of oboes and clarinets, 4 bassoons, 4 horns, pairs of trumpets and cornets, 3 trombones, tuba, timpani, 4 percussion, 2-harps and strings.

Sydney Symphony Orchestra first played *España* in August 1940 under Thomas Beecham, and most recently in September 2001 under Guy Noble.

Joseph Canteloube (1879–1957)

Songs of the Auvergne

Baillèro (Series 1, no. 2)

La delaïssádo (Series 2, no. 4)

Chut, chut (Series 4, no. 4)

Lou coucut (Series 4, no. 6)

Uno jionto postouro (Series 5, no. 5)

Malurous quo uno fenno (Series 3, no. 5)

Brezairola (Series 3, no. 4)

Susan Graham *soprano*

The Auvergne, in central France, had by virtue of geography maintained its cultural and linguistic independence from Paris until the 17th century. Surrounded by the mountainous Massif Central, the valleys of the Auvergne were very difficult to invade and easy to defend: each hilltop has a medieval castle watching over a small stone village. As a result the local language (related to Provençal rather than French), folk song and customs survived until relatively recently.

Joseph Canteloube was born in the region, and his earliest musical education was as a pianist, studying with an elderly Polish woman who had been a pupil of Chopin. He went to Paris in 1906 to study at the Schola Cantorum with Vincent D'Indy, whom he had met in 1901 and who encouraged Canteloube's interest in the folk songs of various French provinces, but particularly his native Auvergne. As he wrote:

'The songs of the Auvergne no doubt form the largest, greatest and most varied collection of folk music that exists in France. Like those from other provinces, they fall into just a small number of types: songs based on history or legend; anecdotes; songs about love, marriage, children; work songs; songs of celebration, songs for the open air; dancing songs.'

Where some composers, notably among the English, tended to smooth the rough edges of the songs they realised, Canteloube, like Percy Grainger, seems to have sought to capture the vital and earthy aspects of the raw material. The orchestration is always colourful (and, interestingly, uses the piano where we might expect a harp) with particularly exuberant wind writing. Canteloube justified his elaborate settings, saying:

'Just because the peasant sings without accompaniment, that is not sufficient reason to imitate him. When the peasant sings at his work, or during the harvest, there is an accompaniment which surrounds his song which would not be felt by those whose interest is purely academic. Only poets and artists will feel it...It is nature herself, the earth which makes this, and the peasant and his song cannot be separated from this...If you suppress this atmosphere, you lose a large part of the poetry. Only the immaterial art of music can evoke the necessary atmosphere, with its timbres, its rhythms and its impalpable, moving harmonies.'

Baillèro

Pastré, dè delàï l'aïo,
as gairé dé boun tèms?
Dio lou baillèro lèro, baillèro, lô!
È n'aï pa gaire, è dio, tu?
Baillèro lèro, baillèro, lô!

Pastré, lou prat faï flour,
li cal gorda toun troupel!
Dio lou baillèro lèro, baillèro, lô!
L'erb es pu fin' ol prat d'oiçi!
Baillèro lèro, baillèro, lô!

Pastré, couci forai,
en obal io lou bel riou!
Dio lou baillèro lèro, baillèro, lô!
Es pèromè, té baò çirca!
Baillèro lèro, baillèro, lô!

La Delaïssádo

Uno pastourèlo èsper olaï al capt del
bouès Lou galan doguèlo, mè né bèn pas!

'Ay! souï deláissado!
Qué n'aï pas vist lou mio galant;
Crésio qué m'aïmábo, è ton l'aïmé iéu!'

Luziguèt l'estèlo, aquèlo qué marco la
nuèt, e lo pauro pastourelletto
Démouret à ploura...

Chut, chut

Mon païré mé n'o lougado,
Per ona gorda lo bacado,
Chut, chut, chut! Chut, chut,
que z'o cal pas diré!
Chut, chut, mènès pas ton dè brut!
Né l'i souï pas to lèu estado,
Què moun golont m'o rencountrado.
Chut, chut ...

N'aï pas ièu fatso de fuzados
Cou m'o fat guel de poutounados!
Chut, chut ...

Sé n'io bè de miliour couóifado
N'io pas de miliour embrassado!
Chut, chut ...

GORDON KERRY © 2003

Canteloube's orchestra for the *Songs of the Auvergne* consists of mezzo-soprano, 3 flutes (one doubling piccolo), 3 oboes (one doubling cor anglais), pairs of clarinets, bassoons, horns and trumpets, timpani, 3 percussion, harp, piano and strings.

The first performance of music from *Songs of the Auvergne* by the Sydney Symphony Orchestra was in a 1967 Proms concert with soloist Kiang Hwa and conductor John Hopkins. The most recent Sydney Symphony performances were in March 2015 with Ward Stare, conducting and Daniela Mack, soloist.

Shepherd's Song

Shepherd, across the water,
you're not having much of a good time!
Sing Bailerero lero, bailero, lo!
No I'm not and you, are you?
Bailerero lero, bailero, lo!

Shepherd, the meadows are in flower,
you should come here to graze your flock!
Sing Bailerero lero, bailero, lo!
The grass is finer in the meadows here!
Bailerero lero, bailero, lo!

Shepherd, the river separates us,
And I cannot get across!
Sing Bailerero lero, bailero, lo!
Then I shall come down and fetch you!
Bailerero lero, bailero, lo!

Abandoned

A shepherdess is waiting on the hill
among the trees for her lover, but he doesn't come!

'Ah, he has abandoned me!
For I don't see my sweetheart;
I was sure he loved me, and I love him so!'

The evening star shines
and the poor shepherdess
remains there, crying...

Hush, hush

My father set me the task
of looking after the cattle.
Shh, shh, hush! Shh, hush,
don't say anything!
Shh, hush, Don't make so much noise!

I hadn't been there long
when my lover met me.
Shh, hush ...

I nearly melted
from all the kisses he gave me!
Shh, hush ...

There may be girls with neater hair
te aren't any who've been better kissed!
Shh, hush ...

Lou coucut

Lou coucut oqu'os un auzel
 Que n'io pas capt plus de to bel
 Coumo lou coucut qué canto
 Lou mió coucut, lou tió coucut
 Lou mió coucut, lou tió coucut
 E lou coucut dès autrès!
 Dió. Obès pas èntendut canta lou coucut?

Per obal found del prat
 Sé nió un áubré flourit è gronat
 Qué lou coucut l'i canto
 Lou mió coucut, lou tió coucut
 Lou mió coucut, lou tió coucut
 E lou coucut dès autrès
 Dió: Obès pas èntendut canta lou coucut?
 E se toutse les coucuts
 Bouliou pourta souneto
 O! foriú çin cent troumpetoï!

Dió. Obès pas èntendut canta lou coucut?
 Lou mió coucut, lou tió coucut
 Lou mió coucut, lou tió coucut
 E lou coucut dès autrès!

Uno jionto pastouro

Uno jionto pastouro Un d'oquécé motis,
 Ossitado su l'erbéto, Plouro soun bel omi!
 "Garo, sério bé ouro Qué fougesso tournat!
 Cáuco pastouro mayto
 Soun cur auro dounat!
 "Ah! pauro pastourèlo!
 Délayssado soui yèn
 Coumo lo tourtourèlo
 Qu'o perdu soun poriou!"

Malurous qu'ó uno fenno – Bourré

Malurous qu'ó uno fenno
 Malurous qué n'ó cat!
 Qué n'ó cat n'en bou uno
 Qué n'ó uno n'en bou pas!
 Tradèra, ladèri dèrèro
 Ladèra ladèri dèra.
 Urouzo lo fenno Qu'ó l'omé qué li cau!
 Urouz' inquèro maito O quèlo què n'ó cat!
 Tradèra etc.

Breizairola

Soun, soun, bèni, bèni, bèni;
 soun, soun, bèni, bèni doun.
 Soun, soun, bèni, bèni, bèni;
 Soun, soun, bèni, d'èn doccon!
 Lou soun, soun bouol pas bèni, pècairé!
 Lou nèni s'en bouol pas durmi! Oh!
 Soun, soun, bèni, bèni, bèni;
 soun, soun, bèni, bèni doun.
 Lou soun, soun bouol pas bèni,
 L'èfontou bouol pas durmi!
 Soun, soun, bèni, bèni, bèni;
 Soun, soun, bèni o l'èfon! Oh! Oh!
 Soun, soun bèni...
 Atso lo qu'ès por oqui, pècairé!
 Atso lo qu'ès por oqui,
 Lou nèni s'en boulio durmi...Ah

The cuckoo

The cuckoo is a beautiful bird,
 There is none so beautiful
 As the cuckoo who sings.
 it's my cuckoo, it's your cuckoo,
 it's my cuckoo, it's your cuckoo,
 The cuckoo of all others!
 Say? Did not you hear the cuckoo sing?
 Over there, at the end of the meadow
 There is a tree with flowers like garnet,
 And the cuckoo sings,
 it's my cuckoo, it's your cuckoo,
 it's my cuckoo, it's your cuckoo
 The cuckoo of all others!
 Say? Did not you hear the cuckoo sing?
 And of course, all the cuckoos
 Pealing like bells
 Ah! They would sound like five hundred trumpets!
 Say? Did not you hear the cuckoo sing?
 it's my cuckoo, it's your cuckoo,
 it's my cuckoo, it's your cuckoo
 The cuckoo of all others!

A pretty shepherdess

A pretty shepherdess, one of these mornings,
 was on the grass crying for her great love.
 'Now it must be time for him to come back!
 But to some other shepherdess
 He may have given his heart! '
 Ah! Poor shepherdess!
 Here I am abandoned
 Like the turtledove
 Who lost her companion!'

Unhappy he who has a wife

Unhappy he who has a wife,
 Unhappy he who hasn't!
 He who hasn't wants one,
 He who has, doesn't!
 Tradèra, ladèri dèrèro
 Ladèra ladèri dèra.
 Happy the woman who has the man she needs!
 But happier still she who has none!
 Tradèra etc.

Lullaby

Come, O sleep,
 sleep, come now!
 Come, O sleep,
 sleep, come from wherever you are!
 Sleep will not come, poor little one!
 The baby doesn't want to sleep! Oh!
 Come, O sleep,
 sleep, come now!
 Sleep won't come,
 the child won't sleep!
 Come, O sleep,
 come to the child! Oh! Oh!
 Come, O sleep...
 Here it is now, poor little one!
 Here it is now,
 the baby is falling asleep...Ah

*Translations by Natalie Shea,
 used by permission
 of ABC Classics (Baillèro,
 Chut Chut, Malurous qu'ó
 uno fenno) Others ©
 Symphony Australia
 2002/2019*

Camille Saint-Saëns (1835–1921) Symphony No.3 in C minor, Op.78 (‘Organ’ Symphony)

Adagio – Allegro moderato – Poco adagio
Allergo moderato – Presto – Maestoso – Allegro

In 1887 Charles Gounod heard the Parisian premiere of Saint-Saëns’ ‘Symphony No. 3 in C minor, with Organ and Two Pianos’ and famously gushed, ‘there goes the French Beethoven’. Hyperbole, of course, but the work has remained hugely popular ever since. The reasons for its continued currency are easy to find: Saint-Saëns believed that ‘the time has come for the symphony to benefit by the progress of modern instrumentation’ and his orchestration is masterly, with a dramatic range of sounds from the diaphanous to the massive. The ‘Organ’ Symphony is, moreover, replete with memorable tunes and intricate counterpoint, traversing an emotional landscape from deepest melancholy to sheer joy.

It was commissioned and first performed under the composer’s baton by the London Philharmonic Society in 1886. During the composition Saint-Saëns’ old friend Liszt visited him and admired the score; sadly, Liszt died weeks before the premiere, inspiring Saint-Saëns to dedicate the symphony to his memory. Liszt had been a great mentor ever since 1857 when, hearing Saint-Saëns improvising at the organ of the Madeleine church, he had declared the young Frenchman to be ‘the finest organist in the world’. Saint-Saëns for his part fought for the due recognition of the older man as composer as well as pianist, leading Debussy grudgingly to admit, ‘we are indebted to him for having recognized the tumultuous genius of Liszt’.

Perhaps, though, there is more than just hyperbole to the Beethoven comparison. Like many a symphony of Beethoven’s, especially the Fifth, the ‘Organ’ Symphony begins in darkness and turbulence and only toward the end does it reach the bright affirmation of C major. And like Beethoven in the Fifth, Saint-Saëns is remarkably economical with his thematic material: it is possible to trace almost all those melodies back to the motifs heard in the work’s introduction and the opening of the following *Allergo moderato*. How the composer elaborates these into such a contrasting abundance of melodies is by the principle of thematic transformation developed by Liszt.

In his program note for the first performance, Saint-Saëns wrote that ‘this symphony is divided into two parts. Nevertheless, it embraces in principle the four traditional movements, but the first is altered in its development to serve as the introduction to the *Poco adagio*, and the *scherzo* is connected by the same process to the finale.’ In other words, the four movements are grouped in pairs, with the main dramatic weight carried by the second of each.

The opening *Adagio* is deliberately vague in direction, containing almost inconsequential motifs that, as we have noted, become transformed in the course of the work. The static nature of the introduction enhances the release of energy in the *Allergo moderato* whose febrile theme begins with the same notes as the plainchant for the Dies irae. Saint-Saëns had, after all, been trained as a church musician and taught at the Ecole Niedermeyer, a school whose founder was an authority on how ‘modern harmony is submitted to the form of the ancient modes’. This fast music, however, seems to peter out, subsiding into the beautifully sombre and emotionally searching *Poco adagio*. It is here that the organ makes an appearance, providing a velvet backdrop for the questing second theme of the movement.

Part II opens with a turbulent *scherzo* punctuated by timpani. It too builds in sound and fury but mysteriously winds down to a quiet, simple texture built on another chant-like motif. Only now does Saint-Saëns unleash the full power of the organ. A shattering C major chord opens onto a world of sparkling piano figurations, chorale melodies and an overpoweringly joyful peroration.

GORDON KERRY © 2009

The ‘Organ’ Symphony calls for an orchestra of 3 flutes (1 doubling piccolo), 3 oboes, (1 doubling cor anglais), 3 clarinets (doubling bass), 3 bassoons (1 doubling contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, 2 percussion, organ, piano (4 hands) and strings.

The Sydney Symphony Orchestra first performed Saint-Saëns’ Organ Symphony in June 1948 under Eugene Goossens. Its most recent performances were in June 2013 under Charles Dutoit with David Drury, organ.

Shostakovich Symphony No.4

Violin virtuoso James Ehnes performs Khachaturian's extravagantly tuneful Violin Concerto, and Shostakovich expert Mark Wigglesworth leads the Orchestra in Shostakovich's electrifying Fourth Symphony.

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PHOTO: KEITH SAUNDERS



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Founded in 1932 by the Australian Broadcasting Commission, the Sydney Symphony Orchestra has evolved into one of the world's finest orchestras as Sydney has become one of the world's great cities. Resident at the iconic Sydney Opera House, the Sydney Symphony Orchestra also performs in venues throughout Sydney and regional New South Wales, and international tours to Europe, Asia and the USA have earned the Orchestra worldwide recognition for artistic excellence.

Well on its way to becoming the premier orchestra of the Asia Pacific region, the Sydney Symphony Orchestra has toured China on five occasions, and in 2014 won the arts category in the Australian Government's inaugural Australia-China Achievement Awards, recognising ground-breaking work in nurturing the cultural and artistic relationship between the two nations.

The Orchestra's first chief conductor was Sir Eugene Goossens, appointed in 1947; he was followed by Nicolai Malko, Dean Dixon, Moshe Atzmon, Willem van Otterloo, Louis Frémaux, Sir Charles Mackerras, Zdeněk Mácal, Stuart

Challender, Edo de Waart and Gianluigi Gelmetti. Vladimir Ashkenazy was Principal Conductor from 2009 to 2013. The Orchestra's history also boasts collaborations with legendary figures such as George Szell, Sir Thomas Beecham, Otto Klemperer and Igor Stravinsky.

The Sydney Symphony's award-winning Learning and Engagement program is central to its commitment to the future of live symphonic music, developing audiences and engaging the participation of young people. The Orchestra promotes the work of Australian composers through performances, recordings and commissions. Recent premieres have included major works by Ross Edwards, Lee Bracegirdle, Gordon Kerry, Mary Finsterer, Nigel Westlake, Paul Stanhope and Georges Lentz, and recordings of music by Brett Dean have been released on both the BIS and SSO Live labels.

Other releases on the SSO Live label, established in 2006, include performances conducted by Alexander Lazarev, Sir Charles Mackerras and David Robertson, as well as the complete Mahler symphonies conducted by Vladimir Ashkenazy.

2019 is David Robertson's sixth season as Chief Conductor and Artistic Director.

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 Kristina Vesik OAM
 Lynette Walker
 Edward West
 In memory of JB Whittle
 P & B Williamson
 In memory of Trevor Williamson
 Don & Heather Wilson
 Marianna Wong
 Sue Woodhead
 Roberta Woolcott
 Dawn & Graham Worner
 Juliana Wusun
 Paul Wyckaert
 L D & H Y
 Joyce Yong
 Helga & Michele Zwi

SYDNEY SYMPHONY ORCHESTRA PATRONS

Chair Patrons

David Robertson
*The Lowy Chair of
Chief Conductor and
Artistic Director*

Andrew Haveron
Concertmaster
Vicki Olsson Chair

Joshua Batty
Principal Flute
Karen Moses Chair

Kees Boersma
Principal Double Bass
Council Chair

Tobias Breider
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*Roslyn Packer AC &
Gretel Packer Chair*

Umberto Clerici
Principal Cello
Garry & Shiva Rich Chair

Anne-Louise Comerford
Associate Principal Viola
White Family Chair

Kristy Conrau
Cello
*James Graham AM &
Helen Graham Chair*

Timothy Constable
Percussion
The Hon. Jane Mathews AO Chair

Lerida Delbridge
Assistant Concertmaster
Simon Johnson Chair

Diana Doherty
Principal Oboe
John C Conde AO Chair

Paul Goodchild
Associate Principal Trumpet
*Friends of The Hon. Jane
Mathews AO Chair*

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Flute
Dr Barry Landa Chair

Jane Hazelwood
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*Bob & Julie Clappett Chair
in memory of Carolyn Clappett*

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Mrs Fran Meagher Chair*

Kirsty Hilton
Principal Second Violin
Drs Keith & Eileen Ong Chair

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Principal Harp
Christine Bishop Chair

Scott Kinmont
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Audrey Blunden Chair

Leah Lynn
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*Sydney Symphony Orchestra
Vanguard Chair (lead support
from Taine Moufarrige and
Seamus R Quick)*

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Second Violin
Nora Goodridge Chair

Timothy Nankervis
Cello
Dr Rebecca Chin & Family Chair

Elizabeth Neville
Cello
Ruth & Bob Magid OAM Chair

Alexandre Oguey
Principal Cor Anglais
Mackenzie's Friend Chair

Mark Robinson
Acting Principal Timpani
*Sylvia Rosenblum Chair
in memory of Rodney
Rosenblum*

Emma Sholl
Associate Principal Flute
Robert & Janet Constable Chair

Justin Williams
Assistant Principal Viola
Robert & L Alison Carr Chair

Kirsten Williams
Associate Concertmaster
Emeritus
I Kallinikos Chair



PHOTO: KEITH SAUNDERS

The Hon. Jane Mathews AO pictured with percussionist Timothy Constable, who says “the Orchestra is very lucky to have a dear friend like Jane! For many years she has been our champion, commissioning new music and personally supporting my chair. What a legend!”

FOR INFORMATION ABOUT THE CHAIR PATRONS PROGRAM CALL (02) 8215 4674

SYDNEY SYMPHONY ORCHESTRA PATRONS

Sydney Symphony Fellowship

The Fellowship program receives generous support from Paul Salteri AM & Sandra Salteri and the Estate of the late Helen MacDonnell Morgan.

Fellowship Artistic Director, Roger Benedict is supported by Warren & Marianne Lesnie.

FELLOWSHIP PATRONS

- Robert Albert AO & Elizabeth Albert *Violin Fellow*
- Black, Morgan-Hunn & Stening *Oboe Fellow*
- Christine Bishop *Percussion Fellow*
- Sandra & Neil Burns *Clarinet Fellow*
- Carolyn Githens *Double Bass Fellow*
- Dr Gary Holmes & Dr Anne Reeckmann *Horn Fellow*
- In memory of Matthew Krel *Violin Fellow*
- Warren & Marianne Lesnie *Trumpet Fellow*
- The Ross Trust *Double Bass Fellow*
- In memory of Joyce Sproat *Viola Fellow*
- In memory of Mrs W Stening *Cello Fellow*
- June & Alan Woods Family Bequest *Bassoon Fellow*



PHOTO: ANTHONY GEERNAERT

Sydney Symphony Orchestra 2019 Fellows

Sydney Symphony Orchestra Commissions 2019

Each year – both alone and in collaboration with other orchestras worldwide – the Sydney Symphony Orchestra commissions new works for the mainstage concert season. These commissions represent Australian and international composers, established and new voices, and reflect our commitment to the nurturing of orchestral music.

STEVE REICH Music for Ensemble and Orchestra
Premiered February 2019
Commissioned with the support of
Dr Stephen Freiberg & Donald Campbell

CHRISTOPHER ROUSE Bassoon Concerto
Premiering 28, 29, 30 November 2019
Commissioned with the support of Geoff Stearn

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SYDNEY SYMPHONY ORCHESTRA PATRONS

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We recognise the generosity and vision of donors who help to secure a bright future for the Sydney Symphony by making a bequest. The Sydney Symphony Bequest Society honours the legacy of Stuart Challenger, the Sydney Symphony Orchestra's renowned Chief Conductor from 1987 until his untimely death in 1991. In addition to those listed below, we also acknowledge those who wish to remain anonymous.

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Stuart Challenger, Sydney Symphony Orchestra Chief Conductor and Artistic Director 1987–1991

We gratefully acknowledge those who have left a bequest to the Sydney Symphony Orchestra

The Estate of the late Ross Adamson
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 The Estate of the late Foster Smart
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 June & Alan Woods Family Bequest

IF YOU WOULD LIKE MORE INFORMATION ON MAKING A BEQUEST TO THE SYDNEY SYMPHONY ORCHESTRA, PLEASE CONTACT OUR PHILANTHROPY TEAM ON 8215 4674.

Sydney Symphony Orchestra Vanguard

Sydney Symphony Vanguard is an adventurous way to demonstrate your commitment to supporting a secure future for orchestral music and live performance. A membership program for the musically curious, Vanguard is your ticket to join the Sydney Symphony community.

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 Taine Moufarrige
Founding Patron
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VANGUARD MEMBERS

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We are proud to acknowledge those donors who have given in support of our work over the last twelve months. (1 July, 2019)

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